ORIGINAL MOTION PICTURE SOUNDTRACK
MUSIC BY HANS ZIMMER AND JUNKIE XL
BATMAN v SUPERMAN
DAWN OF JUSTICE

Music by **HANS ZIMMER** and **JUNKIE XL**

Soundtrack Produced by **HANS ZIMMER** and **JUNKIE XL**
Soundtrack Co-produced by **STEVE MAZZARO** and **ALAN MEYERSON**

Additional Music by
STEVE MAZZARO, ANDREW KAWCZYNSKI, BENJAMIN WALLFISCH

Music Editor: **MELISSA MUIK**
Score Wrangler: **BOB BADAMI**
Music Production Services: **STEVEN KOFSKY**
Music Conducted by **NICK GLENNIE-SMITH** and **JUNKIE XL**
Assistant Music Editor: **NEVIN SEUS**
Technical Score Engineers: **CHUCK CHOI** and **STEPHANIE MCNALLY**
Digital Instrument Design: **MARK WHERRY**
Sampling Team: **TAUREES HABIB, RAUL VEGA, DREW JORDAN**
Supervising Orchestrator: **BRUCE FOWLER**
Additional Orchestrators:
WALT FOWLER, YVONNE S. MORIARTY, CARL RYDLUND, KEVIN KASKA
Orchestra Contractor: **PETER ROTTER**
Score Recorded and Mixed by **ALAN MEYERSON**
Additional Engineering by **SLAMM ANDREWS**
Score Mix Assistant: **JOHN WITT CHAPMAN**

Studio Manager for Remote Control Productions: **SHALINI SINGH**
Assistant to Hans Zimmer: **CYNTHIA PARK**
Technical Assistants:
JACQUELINE FRIEDBERG, JULIAN PASTORELLI,
MAX SANDLER, LAUREN BOUSFIELD
Technical Assistants to Junkie XL:
STEPHEN PERONE, EMAD BORJIAN, ALJOSCHA CHRISTENHUSS
Score Mixed at **REMOTE CONTROL PRODUCTIONS**, Santa Monica CA
Album Mastered by **NATHANIEL KUNKEL** and **ALAN MEYERSON**

Executive Album Producers:
ZACK SNYDER, DEBORAH SNYDER, CHARLES ROVEN
Executives In Charge Of Music For Warner Bros. Pictures:
PAUL BROUCEK and **DARREN HIGMAN**
Executive In Charge Of Music For WaterTower: **JASON LINN**
Art Direction and Soundtrack Coordination: **SANDEEP SRIRAM**
Music Business Affairs Executives: **LISA MARGOLIS** and **RAY GONZALEZ**

Score published by
WARNER-OLIVE MUSIC LLC (ASCAP) and **WARNER-BARHAM MUSIC LLC (BMI)**

FEATURED MUSICIANS:

Electric Cello: **TINA GUO**
Solo Violin: **BEN POWELL**
Drum Orchestra:
CURT BISQUERA, BERNIE DRESEL, SHEILA E, PETER ERSKINE, JOSH FREESE, JIM KELTNER, TOSS PANOS, JOHN "JR" ROBINSON, SATNAM SINGH RAMGOTRA
Vocalists: **HILA PLITMANN, DOMINIC LEWIS, TORI LETZLER**
Synth Programming: **HANS ZIMMER**
Score Recorded at **THE EASTWOOD SCORING STAGE**, Warner Bros., Burbank CA and **THE STREISAND SCORING STAGE**, Sony, Culver City CA
Music Preparation: **BOOKER WHITE**
ProTools Operators: **KEVIN GLOBERMAN** and **LARRY MAH**

Choir: **THE ERIC WHITACRE SINGERS**
Choirmaster: **ERIC WHITACRE**
Choir Orchestrated by **ERIC WHITACRE** and **GAVIN GREENAWAY**
Choir Conducted by **GAVIN GREENAWAY**
Choir Contractor: **MEG DAVIES, MUSIC PRODUCTIONS LTD**
Choir Recorded by **GEOFF FOSTER**
ProTools Operator for Choir: **CHRIS BARRETT**
Assistant Engineer for Choir: **LAURENCE ANSLOW**
UK Music Preparation: **JILL STREATER**
Choir Recorded at **LYNDHURST HALL**, AIR STUDIOS LONDON

WE WOULD LIKE TO THANK:
ZACK SNYDER, WESLEY COLLER, DAVID S. GOYER, GEOFF JOHNS, CURT KANEMOTO, BENJAMIN MELNIKER, BRUCE MORIARTY, CHRISTOPHER NOLAN, CHARLES ROVEN, DEBORAH SNYDER, EMMA THOMAS, MICHAEL USLAN, GREGOR WILSON, DAVID BRENNER, ANDREA WERTHEIM, PAUL BROUCEK, DARREN HIGMAN, LISA MARGOLIS, NY LEE, KARI MIAZEK, JOSEPH BILLÉ, JASON LINN, SANDEEP SRIRAM, GENEVIEVE MORRIS, JOE KARA, ROCCO CARROZZA, KEVIN KERTES, PETER AXELRAD, ROBERT ZICK, SUE KROLL, BLAIR RICH, JOHN STANFORD, ARIADNE CHUCHOLOWSKI, SIMON MCILROY, KOLETTE KLEBER, JOHN ALTHOUSE, RAYMOND WALDEN, JAIMIE ROBERTS, MARK CAVELL, JOHN F.X. WALSH, ERIC JOHN MATTHIES, ROSS GARFIELD, ZAK ST JOHN, URS HECKMANN, CANDACE CARLO, JILLIAN ABOOD, BEBE LERNER, RAE MURILLO AND THE ID TEAM, MICHIEL GROENEVELD, AMOS NEWMAN, STEPHEN PERONE, EMAD BORJIAN, ALJOSCHA CHRISTENHUSS, CHRISTIAN WENGER, SETH WALDMANN, FOREST CHRISTENSON, ALFREDO PASQUEL, RYAN OUCHIDA, EDITH MUDGE, CHRIS STRONG, STEPHANE HUMEZ, MAXIME MARION, PIERRE FUTSCH, NICOLAS CABARROU, KRISZTINA LUKACSI, SASKIA AND JULIAN, BEN AND ELLY, ZOË, JAKE, MAX & ANNABEL

THE HOLLYWOOD STUDIO SYMPHONY

VIOLIN:
KATIA POPOV - CM
BRUCE DUKOV - CO-CM
JULIE GIGANTE - P2
EUN-MEE AHN
RICHARD ALTENBACH
CHARLIE BISHARAT
BELINDA BROUGHTON
ANDREW BULBROOK
SANDRA CAMERON
CAROLINE CAMPBELL
DARIUS CAMPO
ROBERTO CANI
KEVIN CONNOLLY
ENDRE GRANAT
JESSICA GUIDERI
TAMARA HATWAN
AMY HERSHBERGER
BENJAMIN JACOBSON
CARRIE KENNEDY
AIMEE KRESTON
KEVIN KUMAR
ANA LANDAUER
NATALIE LEGGETT
PHILLIP LEVY
LISA LIU
SERENA MC KINNEY
HELEN NIGHTENGALE
JOEL PARGMAN
ALYSSA PARK
RADU PIEPTEA
BENJAMIN POWELL
RAFAEL RISHIK
NEIL SAMPLES
JEANNE SKROCKI
MARY K SLOAN
TEREZA STANISLAV
LISA SUTTON
JOSEFINA VERGARA
SHALINI VIJAYAN
IRINA VOLOSHINA
ROGER WILKIE
STEVEN ZANDER

VIOLA:
BRIAN DEMBOW - 1ST
ROBERT BROPHY
JOHN DELLINGER
ANDREW DUCKLES
MATTHEW FUNES
SCOTT HOSFELD
SHAWN MANN
LUKE MAURER
DARRIN MC CANN
VICTORIA MISKOLCZY
MARIA NEWMAN
MICHAEL NOWAK
DAVID WALTHER

CELLO:
STEVE ERDODY - 1ST
JACOB BRAUN
ERIC BYERS
ERIKA DUKE
TING GUO
TREVOR HANDY
PAULA HOCHHALTER
DENNIS KARMAZYN
ARMEN KSAJIKIAN
TIMOTHY LANDAUER
GEORGE KIM SCHOLES
ANDREW SHULMAN
EVGENY TONKHA
CECILIA TSAN
SIMONE VITUCCI
JOHN WALZ
XIAODAN ZHENG

BASS:
NICO ABONDOLO - 1ST
DREW DEMBOWSKI
STEPHEN DRESS
THOMAS HARTE
OSCAR HIDALGO
EDWARD MEARES
GEOFFREY OSIKA
DAVID PARMETER
NICOLAS PHILIPPON
MICHAEL VALERIO

FRENCH HORN:
DAVID EVERSON - 1ST
MARK ADAMS
ANDREW BAIN
STEVEN BECKNELL
LAURA BRENES
BENJAMIN JABER
DANIEL KELLEY
JENNY KIM
TEAG REAVES
AMY RHINE

TRUMPET:
JON LEWIS - 1ST
THOMAS HOOTEN
CHRISTOPHER STILL

TROMBONE:
ALEXANDER ILES - 1ST
WILLIAM BOOTH
CRAIG GOSNELL
STEVEN HOLTMAN
PHILLIP KEEN
WILLIAM REICHENBACH

TUBA:
DOUG TORNQUIST - 1ST
PHILIP BLAKE COOPER
GARY HICKMAN
LUKAS STORM
SCOTT SUTHERLAND

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A CONVERSATION WITH **HANS ZIMMER** AND **JUNKIE XL**

How did both of you approach working on the score? Was it a discussion between the two of you? Or Hans, were you approached first?

Hans Zimmer (HZ): Well, remember, I have 11 years of Batman already behind me and I wanted to honor the partnership I had with James Newton Howard on the previous Batman movies (Batman Begins and The Dark Knight). But also, this is a completely different Batman. A completely different character. A completely different actor. So, on the one hand, we had the legacy on our shoulders; and on the other hand, we both have the future of this new Batman to honor. And Superman. And Wonder Woman! So of course, the perfect match for me was Antonio a.k.a Tom Holkenborg a.k.a. Junkie XL who is not only one of my favorite people, but I think is just an incredibly insightful film composer. Since we had such an incredible synergy on Man of Steel, it was a perfect idea for us to work together on the Batman vs Superman score.

Junkie XL (JXL): Yes, I'd like to point out that Hans has been so incredibly important in giving me the tools that I needed to become a composer in my own right, and I'm very thankful of that. With Man of Steel, we were able to create an incredible synergy and I was extremely thrilled when Hans approached me to work on Batman v Superman together with him. Hans has an incredible legacy with the Christopher Nolan Batman movies so we had big things to tackle: honoring a classic and amazing Batman landscape while creating a new and unique language. We discussed at length what this character was in this film and what was musically required. We both felt that we needed a completely different language.

Then Hans started playing some Batman theme ideas on the piano and it was, Bingo!, from the start, right Hans?

HZ: Actually, the truth is I was stumped at that point for eight weeks, completely terrified not knowing what to do because of the Batman legacy. This is why partnership was so important to me, we could support each other creatively.

None of this would have ever occurred had I not had Tom giving me the courage to tackle Batman and being able to talk things through with him. There were quite a few moments where I was completely stumped on what to do. I'm supposed to be the one who had all the experience and Tom would just go and lead me in the right direction, and it was absolutely him leading the charge.

How did this collaboration include Zack Snyder?

HZ: The collaborative process, at the end of the day, is really about people sitting in a room, discussing and talking out ideas and trying to fill the space with the best ideas possible. We worked very much the way a band would work, including with Zack, who was very involved with the music. Zack allows us to try things we haven't tried before. He's very supportive in the eccentricities that we bring to this.

JXL: Yes, he is so open. Whereas, some people have a predetermined idea of what they want, Zack is so open-minded. He really knows what he wants as a filmmaker yet he is very open and accepting of our ideas. He leaves you with an energy that makes you want to perform at your very, very best - because he deserves it.

HZ: Exactly. It becomes this very creative atmosphere. Everybody is trying their best. There are so many good musicians involved, all putting their best foot forward all the time. I think, very much on this movie, everybody was trying to work at the highest level. Early on, Zack showed us some of the movie, and it was mind blowing.

JXL: It was obvious he had a very clear vision of this whole world. And here we were hanging on for dear life trying to understand how everything – how all these bits were fitting together. I remember wondering "How is this all going to work? How is Wonder Woman going to fit in here?"

Of course it all came together. What really resonated for me was when Zack spoke to us about the importance and the unimportance of working on movies like this, saying Superman, Batman, all our characters are so much bigger than all of us in the room. In 20 years, 50 years, 100 years, there will be a new Superman, a new Batman. Zack said the only thing we can do is adapt it, make it our own, and just do the best we can with who these characters are, and that's all we can do.

Here is a man who truly loves comic books and is really able to represent his entire vision in a beautiful way. I mean there isn't a single thought in this movie that isn't breathtakingly beautiful in its design. And I find that the choices that Zack has made, not only in the Man of Steel but also in this movie, are so brave and so unique and so on their own, yet honors the legacy of what the comic books have set out to do over the last 75 years.

HZ: I think the thing to always keep at the forefront of our minds is that Zack Snyder loves these characters and he loves comic books.

JXL: Yes, he lives and breathes it.

HZ: Right and not like the cliché "he lives and breathes it." Zack's energy and his enthusiasm about everything that he works on and believes in, goes straight to your heart. When Zack presented us with this incredible world, this incredible creativity that he crafted, we got to live in this dream world, to live our fantasies out in wonderful ways. And it feels very real. It's this parallel universe that Zack gets us to inhabit. And I think that's what we were trying to do – to bring that world out in the music.

JXL: It's a radiance that makes you, as a composer, go into overdrive.

HZ: Tom and I often talk about how Zack is the ultimate comic book director because he loves that world so much. He loves the color from the art and the lines and the way that the characters are drawn. When we speak with Zack, he is always drawing something. He has a powerful way of translating that into a vision. Tom and I are total sound geeks, and we are equally obsessive about translating that vision into an aural world. So the way we approach sound - it's the audio equivalent of Zack's style.

Did this approach weave its way into developing themes for the other characters, like Wonder Woman and Lex Luthor?

JXL: From Man of Steel, we'd already found the language for Superman and then we got on a roll with Batman. When we started getting into the Lex Luthor character, we talked about what this character should be musically, and Hans had a pretty clear music solution for what to do with it. For Wonder Woman, we talked about it so many times.

HZ: Yes, I felt Wonder Woman needed to be tribal and ferocious and I felt the theme needed to be performed by a woman who has that ferocity in her. We have a friend, Tina Guo, who is one of the nicest, and most graceful people we know. But as soon as she has that cello in front of her, this ferocity comes out. She wields that cello like a weapon and I just thought she was perfect for this –she lives Wonder Woman in real life.

JXL: I think with the Wonder Woman theme, that evolved brilliantly. The obvious thing was to do something with vocals, remember? We tried a couple of things, and then you came up with the idea to do it with the electric cello and I thought it was fantastic. It's unusual, and Tina takes it home when it comes to playing. There's almost an aggression that comes out; it's a remarkable self-confidence.

HZ: Right, we needed somebody to paraphrase that idea for voice and Tina knocked it out really well.

Were there any specific aspects of the film that you both enjoyed working on together?

HZ: I mean, let me just put it this way, I just think my friend, Tom, wasted an enormous amount of time being a very, very successful DJ and electronic musician and having this other career because he was born a film composer. Junkie is the most energetic human being I've ever met and he's constantly coming up with new sounds and surprising ways of doing things. You just can't stop him from building rooms and rooms of modular synthesizers and coming up with new sonic adventures for all of us.

JXL: And I have to say that, Hans, I've noticed in the few years that we've worked together, you've always had an incredible talent for putting the right people together for a project. It's something that has single handedly changed the world of film-scoring. We just kept challenging each other on this film. It's like, "Can this be better? Is there a better way to solve this or better sounds or better music notes?" And I think that's one of the reasons why it turned out special. We'd inspire each other because we'd constantly modify each other and lift the music to new levels.

HZ: Combine that with our team of Steve Mazzaro, Andrew Kawczynski, Benjamin Wallfisch, and the colors, the ideas just pour out. The fun part of the challenge, and part of why this works, is everybody is in a friendly artistic competition with the other person. Everyone is trying to impress each other by trying to come up with the great idea. It's never an argument, and we get to be very honest with each other as well: "This works, this doesn't work. And how can we make it better?" It's a great atmosphere to work in.

What makes me like this experience is the process and the people you are hanging out with. You know the seconds of everybody's life are ticking away, so the experiences that we have together of making this music, it's very important that the friendship is there. There is friendship in this music; it's a sound that I can hear, and that makes me really happy. We surround ourselves with the people whose talent we admire and at the same time, we respect. Ultimately, that's what elevates a good movie: the musicianship, the ideas, the craftsmanship, the artistic vision that everybody that we have in this room brings to the table.

HANS ZIMMER AND **JUNKIE XL**

1. **BEAUTIFUL LIE** (3:47) 2. **THEIR WAR HERE** (4:35)
3. **THE RED CAPES ARE COMING** (3:32) 4. **DAY OF THE DEAD** (4:02)
5. **MUST THERE BE A SUPERMAN?** (3:59) 6. **NEW RULES** (4:03)
7. **DO YOU BLEED?** (4:36) 8. **PROBLEMS UP HERE** (4:25)
9. **BLACK AND BLUE** (8:31) 10. **TUESDAY** (4:01)
11. **IS SHE WITH YOU?** (5:47) 12. **THIS IS MY WORLD** (6:24)
13. **MEN ARE STILL GOOD (THE BATMAN SUITE)** (14:04)

(BONUS TRACKS)

14. **BLOOD OF MY BLOOD** (4:26) 15. **VIGILANTE** (3:54)
16. **MAY I HELP YOU, MR. WAYNE?** (3:28) 17. **THEY WERE HUNTERS** (2:46)
18. **FIGHT NIGHT** (4:20)

SOUNDTRACK PRODUCED BY **HANS ZIMMER** AND **JUNKIE XL**
SOUNDTRACK CO-PRODUCED BY **STEVE MAZZARO** AND **ALAN MEYERSON**

EXECUTIVE ALBUM PRODUCERS: **ZACK SNYDER, DEBORAH SNYDER** AND **CHARLES ROVEN**
EXECUTIVES IN CHARGE OF MUSIC FOR WARNER BROS. PICTURES: **PAUL BROUCEK** AND **DARREN HIGMAN**
EXECUTIVE IN CHARGE OF WATERTOWER MUSIC: **JASON LINN**

WARNER BROS. PICTURES PRESENTS
AN ATLAS ENTERTAINMENT/CRUEL AND UNUSUAL PRODUCTION A ZACK SNYDER FILM "BATMAN V SUPERMAN: DAWN OF JUSTICE" BEN AFFLECK
HENRY CAVILL AMY ADAMS JESSE EISENBERG DIANE LANE LAURENCE FISHBURNE JEREMY IRONS HOLLY HUNTER GAL GADOT MUSIC BY HANS ZIMMER AND JUNKIE XL
BASED ON CHARACTERS FROM DC COMICS BATMAN CREATED BY BOB KANE WITH BILL FINGER SUPERMAN CREATED BY JERRY SIEGEL AND JOE SHUSTER EXECUTIVE PRODUCERS CHRISTOPHER NOLAN EMMA THOMAS WESLEY COLLER GEOFF JOHNS DAVID S. GOYER
WRITTEN BY CHRIS TERRIO AND DAVID S. GOYER PRODUCED BY CHARLES ROVEN p.g.a. DEBORAH SNYDER p.g.a. DIRECTED BY ZACK SNYDER

CRUEL AND UNUSUAL FILMS

MOTION PICTURE RATED PG-13 INTENSE SEQUENCES OF VIOLENCE AND ACTION THROUGHOUT, AND SOME SEXUALITY

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